Bella Coola Indians - Carbon Original Part One XXIV

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1496 A method employed to prevent excessive dreaming is to burn dried salmon beneath the bed of the person so afflicted.

1498 Dreams do not foretell the future.

1498 It is not good for a girl to copulate before menstruation or a boy before the emission of the first semen, but it is not a serious crime to break this law.

1500 A person is normally called by his kusiut name. When however a feast is being given by a stalt m on stalt m , or s saok, purposes, the stalt m name of the donor is used, and his guests are invited under their stalt m , or atzqtut names.

1500 When the first people came to this earth from Nuskwalwhaista they brought alk s with them. Any man who has a stalt m story in which an alk appears has the right to employ an alk . The position is not hereditary, and cannot be held by a slave. When a stalt m wishes to have someone as alk he asks one of his relatives, often an atzqtut younger brother, if the latter accepts the post the matter is settled, if not the stalt m asks another of his relatives or friends until one of them accepts. If an alk becomes a stalt m , as frequently happened, he ceases to act as alk. The position brought the incumbent a certain reward in goods but was considered slightly dreogatory.

1500 When the alk announces a qotl m night for some kusiut he does so with the words "qoxlm p kukusiaot", but does not mention the name of the donor.

1302 In the old days s sack ceremonial was reserved for ms and rites at the time of death, now it is often mixed with kusiut ceremonials.

1302 All kusiut ceremonials are reserved for the winter ceremonial season except those which deal with thunder, an eartquake, or an eclipse which take place whenever one of these events comes to pass.

When thunder is heard the kusiut who has the prerogative of singing about Thunder stands up and announces that "It (he does not refer to Thunder by name) is dancing too lustily up aloft." Then he cries out, "Who ", which has a soothing effect, and the kukusiut women drone out their q naxkwu t . Then the man leaves his own house to proceed to each house of the village in turn, and in each there is a repetition of what was done in his own house. When he returns there after going through the village the kukusiut are expelled. If there are several persons in the same village who can sing of thunder each goes around separately, but they arrange that they shall all assemble in one house at the conclusion of their visits. Then they have a meal at which the a nipotlam gives his usual admonitions. If there is just one man who sings of thunder it is he who provides the necessary food, if there are several each provides one small meal but they do not pool their resources.

The numusi m now sit down close together and prepare a new song for the man has the right to sing of thunder. The theme is always how "I see thunder quite close at hand", and gives a description of what he is doing. The tzulk m knows the songs of everyone and merely fits in suitable words. Then the numusi m spread apart to take up their customary places and sing over the song loudly so that all, and especially the women may learn it. After sufficient time has elapsed for this someone opens the door and calls for the amkl msta. They enter and the song is sung to the usual accompaniment of beating time with sticks, while some old man, or old woman dances feebly to it, an old person often supporting him or herself on a stick. The old person chosen to do this is one who has not had a ye x for a long time. If there are several persons

who sing of thunder one song is composed for each and while each is being sung an old man or old woman dances. The name given to the combined dance and song is niam axh m.
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When an eartquake (a ipanatnaix or wh swh swalaxtnaix) is felt a ceremonial similar in all respects to that due to a thunder-storm takes place. In this case the theme of the song is of Snini , the siut who holds the world in position. He holds it with ropes as if it were a jumping salmon, holding it firm by hauling it strongly against the soles of his extended feet. An earthquake is due to the world having slipped slightly in its fastenings whereupon Snini tightens the ropes, moving the earth suddelnly so that the motion is felt. It is of this that the man sings. ~~Thexperfa~~ One of the performer's remote ancestors obtained power from Snini long ago.

It is the same at an eclipse of the sun (nuqs h : the word is also applied to a fire that has gone out). The person who has the prerogative of singing of S nhalotla is the person who performs on such an occasion. He, or she, visits the various houses, but carries a rattle, which is not done in the previously described cases. The theme of the song is how Nuqs h ,~~in~~ a siut, has blocked or destroyed the road of the sun, causing it to lose its light, and how disastrous it will be for mortals should the sun not succeed in recovering.

1502 The prerogative of acting as a nipotlam passes as does any other prerogative, by inheriting it from an old man according to the latter's wishes. Every a nipotlam has a secret name, "secret" in the sense of being unknowh to the amkl msta, and the power passes with this name. My informant's name in respect to this prerogative is N mutsta. In the beginning these names were obtained from Anulikwuzait. When the kukusiut eat together and an a nipotlam intends to function he always eats his food quickly, and as he speaks he beats time with a stick to give emphasis to his words.

1502 In kusiut dances a man always dances with the upper part of his arms projecting approximately straight out from his shoulders and the arms bent almost straight up at the elbows, while the hands are held verticallyx above the level of the head. A woman dances with the upper part of the arms held close to the body and bent at the elbows so that the lower part projects almost straight out from the waist, while her hands are held with palms uppermost.

1503 The hair from a woman's pubes, as used to make strong rope in several tales, is qw na.

1506 My informant, Captain Schooner, has the prerogative of giving a kusiut ceremonial dealing with the moon, Qloq, "that which is up aloft." His kusiut name in respect to this is Nutwimax, it will be convenient to speak of him as X.

At any time during the winter ceremonial season X can start the ceremonial. He first informs the senior kukusiut of his intentions and they, with him, fix the date of starting. It is arranged that this shall begin on the qotl m night of some kusiut. At the proper time Anulikwuzait announces that she hears X's ye x wanting to come to him, he replies simply, "I am afraid." Nothing more happens that night but some kusiut friend of X stays constantly with him.

Towards dusk of the next day X, who is in his own house, suddenly stands up and cries out, "Yes, it has come. I am afraid. Yes, I will do as you bid me." His friend cries out loudly and the women drone. The amkl msta are sent out of the house and the alk out onto the sidewalk where he states that a kusiut, giving no name, has been made heavy by a ye x. When he returns to X's house X bids him go forth on a h lh l to summon the kukusiut to his house, this is expressed as "light (as fromxx a fire) is being obtained." As the kukusiut assemble there is the usual somewhat obscene play, then they settle down to the business of the evening. First there is the four times

repeated beating with the sticks (alhaksta) to cure (sk mem) X. This is done on every occasion that a man receives a ye x because it is considered that his head is not normal. The nunusi m sit close together and practice a song, the tzulk m as usual inserting the words. The theme is how the ye x came to me, X, (the wording being as if X had made the song) having seen from above some m that had previously taken place on earth and had come in hopes of obtaining a share of the goods but had come too late. Then it goes on to speak of Asiutan m, the woman like creature who can be seen in the moon carrying water, of the two Aiqwaiust, the siut who are able to blacken Qloq's face, (an eclipse), of Aii laxa, two other siut who clean the moon's face when foully blackened enabling it to shine forth (it is this siut that is heard too at an alhotla ceremonial), and of how no siut dares to pass outside Qloq's house (nuskasiustas) at the time of an eclipse. This last is equivalent to the similar prohibition on earth forbidding anyone to pass in front of a house in which kusiot m ceremonial is taking place. When the ~~ni~~ nunusi m have practised the song among themselves they spread somewhat and sing it over loudly so that everyone can learn it while X dances to and fro behind the fire. His face is blackened and he wears moq . When he has finished the song of any other black-faced and moq -covered kusiut is sung and the owner dances. The songs of all such are sung as practice for the nunusi m , because it would be a disgrace were they to forget any. Then there is food with the inevitable a nipotlam. All now sing X's newly acquired song, the nunusi m leading but all the spectators joining in, while X dances: this is niam axh m. Then three other kukusiut dance to complete the night's proceedings, after which all disperse.

About 11.00 o'clock the following morning the kukusiut reassemble in X's house. He provides them with a meal after which the nunusi m practise a new song for him. The theme is the same as that used on the preceding night but the wording is altered. As before the nunusi m first sing it among themselves, then loudly for the assemblage to learn it. Then X sets off for the forest with a number of followers to procure the wood for the masks while the others disperse. Some member of this party always carries while X dances.

a ye x to frighten away the amkl msta, a purpose likewise effected by the frequent calling of "h ip". As a tree falls one or other of the party calls out "whu ", as if were X who had said it and as if his voice would help the soft falling of the tree. They bring the wood back to X's house and set it down gently on the floor. At dusk the alk calls out "nusiutals p kukusiaot" and the kukusiaot assemble. X stands behind the fire and holds aloft one of the blocks of wood which he gives to one of the carpenters, saying, "for Enql x" (another name for the moon). X then loudly cries out, "whu ", while the alk , from his station between the door and the fire cries out, "Pay attention to him." Next he holds up another block of wood which he gives to a carpenter to be fashioned into one of the Aiqwaiust, and then for the second Aiqwaiust, after each uttering his cry of "whu ". Similarly he assigns the task of making two masks of Aii laxa, who is also called Siqupztaitaihnimutz, but as these are women he calls "iiiiiiii" after giving the work instead of "whu ". Finally a block is held up tobe made into Anulikwuzait. The distribution of work is known as amklamk m. From the number of times they hear the cry of either "whu " or "iiii" the amkl msta in the adjacent houses are able to tell how many masks are to be used. X's two songs are then practised but he does not dance, and sometimes the songs of other kukusiut if it is thought that these have not been fully mastered. After the usual meal all disperse.

The next morning the carpenters are called in to X's house where they begin to work at the masks. Towards noon a few chosen kukusiut are summoned to eat with them, a hasty meal eaten without ceremony. Towards evening the people are summoned for qotl m. The first to arrive are the nunusi m who practise the songs, then the kukusiut who often sing over X's two songs for further practise. Kapw l as are brought in and someone calls out for the amkl msta. X's two songs are sung while he dances to and fro behind the fire, and when they are finished he sits down quietly behind the nunusi m . Then the nunusi m begin the song of one of the kukusiut who is wearing moq , whereupon the person so chosen dances, and this is repeated for all the kukusiut who have had ye xs, two songs for each, except for a hokneyed song which is sometimes only

given once.x When nearly all the songs have been sung and it is time for the amkl msta to leave one of the alhotlas present will begin to "wha, wha, wha", at which the guests are only tooanxious to vacate. The alhotla then takes the central part in the ceremonial with his visits to every house. When he has been soothed after returning to X's it is time for the gathering to disperse, after partaking of the usual meal.

The following evening is n busam. First the kukusiut assemble to see that everything is in good shape. A large mat has been spread across the house behind the fire on which is displayed a mask of the moon, represented as a cicular disc containg in the centre a man's face. Five kukusiut are wearing the five masks made for this rite. When all is ready the amkl msta are called in. The two women who are wearing masks of Aii laxa, the masks represent women, remain constantly in the corners at either end of the mat, while the two bearers of the masks of Aiqwaiust stand nearer the centre of the mat and wave their arms to and fro. A carpenter hidden behind the mat superintends the movements of the moon. First he moves it across a short space of the matting, low down and Anulikwuzait explains that this is the short track of the new moon. A second time he moves it across, this time higher from the floor and on a longer track, while Anulikwuzait explains that this is the longer journey of the increasing moon. A third time it increases, while the fourth time it is made to move far and high, representing the long track of the full moon above the mountains. Anulikwuzait explains all this, and further that but for Aii laxa the moon would not have recovered after being darkened by Aiqwaiust. This concludes the main part of the ceremony and it is at this point that the mpt n m is performed if some stalt m desires it. This consists in the singing of Anulikwuzait's song to do her honour. This song does not vary and when the n busam of some man with a good voice is drawing near a stalt m will often ask the performer to sing this song, if necessary teaching him it. X sings it himself, then the nunusi m take it up and sing it loudly while Anulikwuzait dances with waving arms and breasts. Then the amkl msta are sent away, the masks are burnt, and the people disperse. Forthe rest of the winter X continues to wear moq and his face is blackened.

1506 There are several prrogatives which are transmitted with kusiut names and which, though in part serious prerogatives, nevertheless always cause merriment and serve as interlude while the kukusiut are gathering especially on the night that a man has received his ye x, and on the following night. One of these is Nixo baxta.

Whenever the kukusiut are slow in coming to a man's kusiut ceremonial one of the performer's friends will take it on himself to send for Nixo baxta, whose function it is to hurry sluggard kukusiut. This man carries inside his right knee (so it is said) a rock crystal (s xkalax). When sent out to perform this man goes in a crouching position, enters a house crying out ferociously, at which the amkl msta flee to the bed-rooms, and after preliminary rushing about, seizes a kusiut man or a kusiut woman when near the door-way and pretends to thrust his crystal up the person's rectum. (ska x) The "victim" cries out "anana " as if in pain and tries to vomit, to the wonder and fear of the amkl msta. Nixo baxta goes to every house repeating the same ceremoial. When the kukusiut reach the house of the man giving the ceremony several of them continue to act as if they were suffering from the presence of some foreign substance inside their stomachs. Nixo baxta casts his crystal, or crystals, into a numberof kukusiut when assembled in the performer's house, then when all is ready he beats time four or five times on the floor while the drums beat accompaniment, then a pause and he repeats the same, causing all the crystals to return to him, and curing the stmach aches.

Another kusiut bye-play of similar kind is Sio omsta. This is a prerogative limited to women. As the kukusiut are gathering in a nuqpiq, and before the main ceremonial takes place, a Sio omsta stands up holding a rope across her stomach with her hands clenched at her sides so that (it is assumed) nothing can pass behind her. She stamps around in a crouching position calling out "h ip" and shaking her buttocks while the other kukusiut beat time on the floor. This concentrates her power. Then she calls out the name of any man or woman present, and the person named takes Sio omsta's hands, thus taking on himself or herself the latter's power. The new possessor likewise stamps around with shaking buttocks and returns the gift to

Sio omsta, who passes it on to another victim. This may continue for some time amid shrieks of laughter. The person called on by name cannot refuse to accept the power without being ridiculed, so it is always accepted. Sometimes a modest woman wiggles her head instead of her buttocks, which never ceases to be a source of merriment. This practice is done in Nuskwalwhaista, so the kukusiut do not hesitate to do the same at a nuqpiq.

Another prerogative of the same kind is tzubilta. The person with this power beats time on the floor, while the drums sound, then begins to scratch his, or her, stomach immediately above the genitalia, at the same time rolling his eyes ax and licking his lips. Then he calls someone by name and the person so designated must take Tzubilta's hands, thereby receiving the latter's power. The new possessor likewise scratches violently, licks his, or her, lips, rolls his eyes, and cries out "It is sweet". Then the power is returned to Tzubilta who can pass it to another victim. This ceremonial is practised in Nuskwalwhaista.

Each of the above prerogatives must be duly given to the person obtaining it, and the latter performs for the first time on the night of receiving it. My informant's daughter's name with respect to this prerogative is Omkomkil ka, she received the right from her mother's father but never practised it.

1509 A little saliva rubbed on a finger and rubbed in the eyes is a remedy for eye sickness.

Tobacco and urine, or gum and urine, are used as poultices.

1509 Parents punish their children for disobedience by whipping them or throwing them into the cold river.

1509 The wife of a stalt m is a y tsalt.

1312 On every occasion that a kusiut receives a ye x the kukusiut assemble in his house the same night. The numusi m first sing over the new song they have composed for him, then they sing it loudly while the performer dances and the audience learns it, then there is food, after which the whole assembly sings the song while the performer dances.

1312 At n busam the ye x departs, but during the rest of the winter ceremonial season the performer wears moq and his face remains blackened. It is the songs of all such kukusiut that are sung on qotl m nights.

1311 The Fort Rupert people were accustomed to build their houses on the ground, whereas the Bella Coolas built on piles as a protection against war parties. The wall boards of Bella Coola houses were laid horizontally.

1311 Boxes decorated with parallel incised lines are not of Bella Coola manufacture.

1311 The counting of days is kept by notches cut in a stick or by knots on a cord.

1313 My informant has heard, but could not guarantee the statement, that in the old days, before his lifetime, carpenters used to take the wood to their own houses where they made the masks in the presence of the amkl mata. The person for whom they were being made used to come and inspect the progress, and "h ip" if the handicraft was excellent. All chips were carried to the house of the performer. My informant states that this was an extremely foolish way of doing things, if it was done.

1514 After the kukusiut have departed from the ceremonial that takes place on the night that a kusiut receives a ye x, or on the following night, a number of young kukuiut men who aspire to become nunusi m remain behind to sing over and practise the songs which have been used on that, and other nights. A youth aspiring to such a post is called a Sawadjut. After a considerable amount of training of this kind one of the Sawadjut may be fortunate enough to comp se a tune which he considers good. In such a case he hums it to a nusi m who, if he thinks it good, learns it and later sings it to his fellow nunusi m . If they also approve of it they use the tune for some man, knowing who was the original composer. If the song finds general approval, especially on the part of the women, the composer will probably be soon invited to join the ranks of the kukusiaot. To make this valid the young man would be required to make the usual presents in the presence of witnesses. Sometimes the station of nusi m is willed with a certain name, but if the holder has a poor voice he soon loses his position.

1514 Several kukusiut have the prerogative of singing of the dead. When one of these performs he does not make himself beautiful, instead imitating the untidy appearance of the dead. When dancing he throws out his arms as if pointing to the dead whom he is believed to be able to see, and whom he can visit----according to the beliefs of the amkl msta.

1513 If a kusiut who is wearing a mask should drop it when the amkl msta are present it is explained to the latter that a ye x suddenly came to the bearer causing him to drop it.

1516 At the close of a qotl m night the signal for the amkl mata to leave is given by calling on one of the alhotlas, one who has had a ye x during the winter season, to perform. For other kukusiut the nunusi m strike up the song of each, but for the alhotla they "wha, wha, wha" at which the amk amkl mata depart. The alhotla, who has been crouching in a corner rises guarded by a number of old and tried kukusiut who prevent him from biting the amkl mata as they go out the door while the alhotla is going around the fire. The sound of his song appears to inflame him for he begins to growl and is only restrained by the "h ip, h ip" of his guardians who also press the back of his neck where his h xmancas is situated. If anyone should raise their arms the alhotla would become skiuta, mad, so one of the nunusi m always raises his arms and is bitten by the alhotla. This act of causing madness is known as waix. When he has tasted blood the alhotla becomes mad and rushes from the house, always followed by a number of kukusiut. He growls outside a house, then enters it and cries "wha, wha, wha" when inside, and growls again after leaving. He repeats this at every house in the village, finally returning to the house where the qotl m has been taking place. He is guided back to his corner amid the sounding of the alxaxsta as ak mem, and any kusiut throws cold water over him. Then the leader of the ax stick beating orchestra leads the beaters in his ceremonial manner, swaying to right and left followed by the increasing din of the musicians on the side to which he leans. When finished more water is thrown over X. Then the alxaxsta is repeated, and X is again drenched with water. This is four times repeated. By this means the alhotla is pacified and the kukusiut have their meal and leave, the performance of the alhotla always serving as an intimation that nothing further will take place that night.

1520 Kusiut names, including the prerogative of performing some ceremony, are often transmitted during a man's lifetime. Such a willing is known as nuqaxhem.

1522 Within my informmant's lifetime a man of S n became an a kw la from the siut Qlaqmai kz. This siut, who normally lives in the regions above, is a woman: she is almost entirely made of copper, so that when she walks there is heard the sound of clashing metal. The man received the a kw la name of S s nhakila from his experience. It was not generally ~~xxxxxxxxx~~ known how he obtained his power, probably he obtained some article ~~of~~ from Qlaqmai kz which he kept in a box with his own soiled clothing and other used personal possessions, but at any rate his wealth increased in a remarkable way. His a kw la was for s saok.

S s nhakila decreed that four rules should be obeyed, and, as the influence of an a kw l is always great, especially when reinforced with wealth as it was in his case, they were carried out. They~~xxxxxxxxxxxxxxxxxxxx~~ were-------

1. No one must take any fire from the central fire of his, S s nhakila's, house because siut was watching the fire and would be annoyed were any lost.
2. No menstruating woman allowed inside his house.
3. No pounding of the bark for making iqw allowed inside his house.
4. When the nunusi m sang his songs they were not to sit in a circle, as is usual, but to arrange themselves that there was no obstruction between anyone of them and the fire, because his song was of the fire. On these occasions a mat was stretched sloping between the fire and the nunusi m as if it were a causeway connecting the two.

He made four songs, composingxthem himself as is the practice of a kw las: the theme of each was how he obtained his power and how he intended to increase the prestige of his name in the world. Elaborate arrangements had to be carried out whenever he gave a dance. Six holes were cut through the wall of the qlusta, which had previously been decorated, and through these holes six assistants puffed eagle down as he danced, the puffs being in time with the tune. S s nhakila wears an elaborate head covering of weasel skins and his ~~xx~~ body is entirely blackened. When he dances it is inside a large box which is moved back and forth by an assistant, as if it were on casters. The

box concealed S s nhakila to the thighs. After the songs ~~zx~~ have been sung and he has danced to each a bell-like song was heard outside and he rushed from the house.X On returning he brought with him a small girl wearing a mask and with her clothing entirely covered with na plu, copper ornaments. This represents Qlaqmai kz. He guided the masked figure to the box, lifted her in, and then danced vigorously in the box beside her, then after a time lifted her out and took her to the qlusta. From there he returned alone and gave presents to all the guests, including the usual pay for the nunusi m .

S s nhakila intended to transmit the name and song to his descendants, in fact they passed to a nephew but the increasing deaths with the coming of the white men soon ended the business. His actual power was not transmissible because he did not cure the sick.

(NOTE. The above is little more than a sketch, to be handled with care.)

1526 One of the most important kusiut ceremonials is the olh , the scratch dance. This came from Alquntam.X The kusiut name which gives this prerogative is Alu sl naix. The following account is of what should have been done when my informant's daughter's daughter's son acquired this prerogative on the death of his mother's father. A half-brother of the latter, Sonh by name, was in charge of the performance, it was he who decided the proper recipient of the dead man's name. It will be convenient to refer to Nebby's boy, the new recipient, as X.

After deciding who shall be the recipient and settling other matters of a like sort Sonh arranges with the senior kukusiut that X shall receive his ye x the following morning. When the time comes there is no visible sign of the ye x's arrival but X stands up and cries out and at once begins to scratch kukusiut in the house. It has previously been arranged who these shall be because all scratched must later be paid, and this is a question for Sonh to decide. The latter always keeps some goods in case foreigners arrive, in which case X scratches them as a mark of honour, precisely as

with an alhotla. This debars a poor man from becoming a tz x for any of the more elaborate ceremonials. At noon the alk goes through the village calling out, "Skin p, skin p, kukusiaot a iaialos s n ma timnas di stalt m tai", "Skin p, skin p, ye members of the kusiut society, the highest power (has come) to the son of the stalt m". This is done on all occasions that a youth is initiated, if his father be not a stalt m the youth is spoken of as amkl mstanalos, his name is not mentioned. That evening the kukusiut assemble in X's house. A rope is stretched around the fire with X inside, his face is not yet blackened nor does he wear moq . The alhaksta sounds four times to sk mem X, then some kusiut, it is immaterial who, presses his mouth four times to ensure that his jaws will work properly. Sonh now stands up and explains where X's nuskasiusta is situated and how the power, with the name, came from Alquntam. The nunusi m now try over the various songs and select one as good, this they sing loudly while the tzulk m adds the necessary words and the altai a tells the women to listen attentively. X dances, throwing his arms up and around as if he wanted to scratch: several kukusiut go around with him to guard him and when he becomes excited and seizes his own hair as if in internal agony his guardians press the back of his neck and "h ip, h ip" to pacify him. Then he sits down, there is no other dance after his. X is partly demented, at intervals while the nunusi m were working at his song he has seized one of the sticks and begun to beat time rapidly and wildly. After X has sat down Sonh stands up and gives presents to all, those who have been scratched and those who have taken a leading part in the song making (those who heard the song) receive more than the others, but all receive something. In the old days valuable presents were only given at alhotla ceremonials. Then there is the usual meal at which the a nipotlam fuctions. Niam axh m comes next, and after X has danced around with waving hands he goes out to visit every house, followed as always by a number of kukusiut. In each he goes around the fire, with waving arms but without scratching, accompanied by his guardians and by the constantly sounding eagle ye x. Returned to his own house the kukusiut repeat the alhaksta twice to soothe him, then throw water

over his. Pacified by these measures X goes to sleep and the kukusiut disperse quietly.

The next morning the alk goes around with his cry of "elapan p, elapan p, kukusiaot X". They assemble in X's house where a new song is composed and practised, after which there is the usual meal. X sets off for the woods with a party to gather wood for masks, all in the manner previously described. On his return he visits every house, with his customary bodyguard, he does not scratch, merely contenting himself with roaring around the fire while his ye x sounds. During this day the ek mos kata is built. At dusk the alk goes around, "Nusiutals p kukusiaot X" and the kukusiaot assemble. The nunusi m sing over X's songs for practice but he does not dance. Then X assigns the mask making to different carpenters, ordering a mask of Alquntam, one of Olqwos, an ugly featured mask of the strange power that impels him to scratch, several of A lipaios, his human featured guardians, and one of the inevitable Anulikwuzait. After the usual meal they withdraw.

The carpenters hasten to X's house the following morning in order to complete the mask of Olqwos, because X is now waix (mad) and will be pacified when he sees this mask completed. In the course of the morning he several times goes to every house to frighten the ankl mata by his wild appearance and waving arms combined with the sound of the ye x. Guardians always go with him. As soon as the mask of Olqwos has been completed he is quieted. This is the night of qotl m. First the nunusi m come in and practise the songs, because they are often called upon to remember several hundred of these and must practise faithfully if they are not to fail. Next the kukusiut assemble for a further practice, and when all is ready the ankl mata are called in. The nunusi m sing X's two songs while he dances under the guardianship of four men, in two couples who restrain him from running wildly among the ankl mata. Then the nunusim nunusi m change to the tune of some other noq wearing kusiut and the latter dances, usually the two songs of each are used but if the ceremony is being too long protracted the nunusi m , on their own authority, strike up only one song for each man. When the songs are finished the x ankl mata are sent away unless they have been invited, (alkxo)

by Sonh . The kukusiut eat together before they disperse. If it is very late there may be no niam axh m, or X and three others, or four others, may dance----this is left to the discretion of the nunusi m .

N busam is on the following night. The nunusi m and kukusiut assemble first, then the amkl msta are summoned. They see Alquntam who is standing up outside the qlusta wearing a huge mask and clad in a blanket with moq decoration. The man who wears the mask of Olqwos constantly rushes to and fro behind the fire waving his arms and acting as if he desired to scratch anyone or anything that lies in his path. The four masked A lipaios constantly go with him to prevent him from reaching the amkl msta. ~~Anuxlik~~ Anulikwuzait gives her customary ~~xxxxxxxxxx~~ explanations. Then the amkl msta are expelled. Many of the kukusiut press around Alqwos ~~and~~ to press with their hands ~~xgxix~~ against the back of his neck as they cry out "h ip" four times to soothe him, but without success, he continues wild as if he wanted to scratch everyone. Then they remove his mask and again try to soothe him, but still without success, till at length his mask is put on again and he dashes from the house to visit every house in the village, in each he dashes around the fire startling the amkl msta as X did, but not actually scratching anyone. Occasionally X himself wears the mask of Olqwos. Then Olqwos returns to X's house where the alhaksta sounds to bring him back to normal. For four days the man who has worn this mask must not hold intercourse with his wife, even though she be an kusiut woman. This prohibition is y n mut. After the pacification of Olqwos the masks are burnt, then all the kukusiut go with X to the side-walk outside the house where they sing one song and send back his ye x to above.

For one year X remains in the qlusta of his house, and is forbidden to go out. The amkl msta know that he is there but they believe that his head is deranged and fear to go in to see him. If, however strangers come to Bella Coola during this period X at once becomes waix, as with a tz x alhotla or noltc sta, and scratches as many of them as he likes. This may be in summer as well as in winter.

1526 The following is an instance of the influence exerted by a numit stalt m . When Alu sl naix died his half-broter (same father different mother) Senh wanted the name to pass to k the dead man's daughter. This woman was the daughter's daughter of Captain Schooner, a numit stalt m , who objected. Owing to his position and influence the objevtion was sustained and the name, which carried with it the prerogative of Olh went to the woman's son. Her husband (Nebby) had also an olh prerogative, with the name Alh ptimut, and this he transmitted to his son so that the latter had double prerogative to scratch merged in his person. This is often done.

1526 If a kusiut should make a mistake (kan imut) in kusiut ceremonial he is at once struck by the a nipotlam. By "mistake" is meant any infraction of the laws for kusiut ritual. As soon as the offender has been struck two kukusiut men are sent off as messengers to the next village up the valley. If a qotl m is in progress they go beneath the floor of the qlusta and knock, presently some kusiut is sure to hear the noise, goes down to investigate and hears their tale. He returns at once, whispers to the nusi m and at once the evening ceremonial is concluded; this is done whether it be n busam, qotl m, or any other night. Two kukusiut are at once sent to the next town, up the valley, bearing the news brought by the men sent from the place where the offence took place, and so the news is relayed from village to village and at once all kusiut ceremonials are suspended. When the news has been forwarded by the first village the two original messengers enter the house with blankets over their heads and tell the stalt m s what happened, sitting down between fire and qlusta to do so. The usual crime is the holding of sexual intercourse with an amkl mata women by a kusiut when his face is blackened and he is wearing moq . In such a case the man is struck once, not necessarily killing him and the woman is at once made a kusiut. The amkl mata are told that the man's injury was due to the roof falling on him.

1523 When a new song is being composed for a kusiut the nunusi m first sit down close together and one of them beats out the tune he has composed for the kusiut. Then another gives what he has composed, and so for as many as have tried. Then the nunusi m consult together and adopt one of the songs, whichever seems most suitable. If necessary the tzulk m alters the wording slightly, as it is he who especially preserves the necessary stories. Then the nunusi m separate slightly and sing over the song which they have chosen, while the altai a tells the women to listen attentively.

1527 The three most important kusiut ceremonials are alhotla, olh and noltc sta. Kusiot m, another important variety of the kusiut, comprises the cutting of the stomach, the pulling off of the head, x the throwing into fire, and into water.

1530 If a dispute or fight should break out between kukusiut during the ceremonial season which might interfere with the dignity of the proceedings in the eyes of the amkl nsta, an olh will at once rush out from his house whereupon the quarrellers at once stop to assist him.

1529 If the seat on which the stalt m s sit should break presents must be given to an alk . Similarly if a kusiut should fall when an alk is in sight the faller must give presents to the alk. This is kan mut.

1532 If a kusiut does not wish to attend a kusiut ceremonial he is not compelled to do so, unless he is wearing moq and has a black face in which case his presence is essential. ~~XXXXXX~~ They can only be absent when there are two ceremonials in the same village on the same night. In this case the kukusiut divide into two parties, except for the nunusi m who attend first in one house and then in the other.

1533 An olh , noltc sta, or alhotla tz x becomes waix on the arrival of strangers either during the winter or the following summer.

1533 When a young person is about to get a kusiut name his father, or other sponsor, announces that he is going to take the coming initiate to the nuskasiusta of his name. He sets out with the youth but they only spend the night hidden from sight, sometimes not even in the forest, my informant has spent the night getting drunk with boon companions in a deserted house on such an occasion. Next morning kukusiut set off x in canoes to bring back the two. Some nunusi m beat time on the canoes while the people dance, and others sing outside the house of the man concerned.

1534 Nunusi m usually sit in a semi-circle with the s nkwotzam facing them. At the right intervals he pounds with his heavy stick, enabling the women to join in, otherwise they would not be able to keep time.

1534 Practical jokes are played even in the nuqpiq. One of the nunusi m whom my informant remembered was a blind man who, in the x scitement of a song often laid down his stick, when some mischievous kusiut would kick it away. The frantic efforts of the man to find his stick made it hard for those present to keepx from laughing in spite of the danger due to the presence of the amkl mata.

1534 If an a nipotlam hears that there has been a fault in the carrying out of the ceremonial at a neighbouring town he, when uttering his usual admonitions, beats in the fire with his stick and asks that the name of the a nipotlam of the town where the fault was committed may be blackened should he not do better.